



2018

A CRITICAL AND PERFORMANCE EDITION OF AGUSTIN BARRIOS'S *CUECA*: COMPARATIVE ANALYSIS OF FORM, NOTATION, AND PERFORMANCE PRACTICE OF BARRIOS'S WORK TO TRADITIONAL CHILEAN CUECAS FROM THE BEGINNING OF THE TWENTIETH-CENTURY

Enrique Sandoval-Cisternas

University of Kentucky, epsa222@g.uky.edu

Author ORCID Identifier:

 <https://orcid.org/0000-0003-1188-7383>

Digital Object Identifier: <https://doi.org/10.13023/etd.2018.253>

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Enrique Sandoval-Cisternas, Student

Dr. Dieter Hennings, Major Professor

Dr. Michael Baker, Director of Graduate Studies

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THE BEGINNING OF THE TWENTIETH-CENTURY

DMA PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

Enrique Sandoval-Cisternas

Lexington, Kentucky

Co-Directors: Dr. Dieter Hennings, Professor of Music Performance, Guitar
and Dr. Ben Arnold, Professor of Musicology

Lexington, Kentucky

2018

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ABSTRACT OF DMA PROJECT

A CRITICAL AND PERFORMANCE EDITION OF AGUSTIN BARRIOS'S *CUECA*: COMPARATIVE ANALYSIS OF FORM, NOTATION, AND PERFORMANCE PRACTICE OF BARRIOS'S WORK TO TRADITIONAL CHILEAN CUECAS FROM THE BEGINNING OF THE TWENTIETH-CENTURY

Agustín Barrios's guitar music has become increasingly popular over the last forty years. After his death, a revival of interest in his compositions began in the 1970s, motivated by a series of publications and recordings of his music by important guitar performers at that time. The most important of these recordings came from the Australian guitar performer John Williams, who was interviewed in 1976 by ABC Television Australia for a film about the Paraguayan composer. The next year, Williams recorded a collection of fifteen works in his album *John Williams-Barrios: John Williams Plays the Music of Agustín Barrios Mangoré*. After this, the published editions of Barrios's works have proliferated, many of these transcriptions of the composer's own recordings. However, the publication of differing transcriptions has led to a lack of authoritative editions, creating a confusing situation for performers. Therefore, this research intends to highlight the importance of making critical editions of Barrios's works based on folk music, using the *Cueca* as an example. This research offers an analysis and comparison of Chilean *cuecas* from the first half of the twentieth-century—the timeframe in which Barrios was in contact with this genre—to Barrios's *Cueca*. Second, it proposes a critical/performance edition of Barrios's work taking into account both the performance practice of traditional Chilean *cuecas*, and the two primary sources of this work: a handwritten manuscript and the composer's own recording. This research does not analyze nor compares the Argentinian and Bolivian versions of the *cueca*.

KEYWORDS: Agustín Barrios, Cueca, Chile, Guitar, Music Performance

Enrique Sandoval-Cisternas

April 27, 2018

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By

Enrique Sandoval-Cisternas

Dr. Dieter Hennings
Co-Director of DMA Project

Dr. Ben Arnold
Co-Director of DMA Project

Dr. Michael Baker
Director of Graduate Studies

April 27, 2018

To my beloved wife Cindy, thank you for supporting me throughout all these years, for
your love and care

To my children, Leonor, Pablo, and Lucas, because through them God has shown me the
meaning of love, and the value and reward of perseverance and endurance

ACKNOWLEDGMENTS

Many thanks to my dear Professors and committee members for helping me to find the beauty of music performance and its teaching. First, my Dissertation chairs, Dr. Dieter Hennings, and Dr. Ben Arnold, exemplifies the high-quality scholarship to which I aspire. Next, I wish to thank the complete Dissertation committee, and outside reader, respectively: Dr. Noemí Lugo, Benjamin Karp, Dr. Brent Seales, and Dr. Serge Ochanine. You pushed me to dive deeper into knowledge, to find what is not seen by the common eye. Thank you for your faithful and relentless encouragement through this process. Also, many thanks to Dr. Lance Brunner, for his support and encouragement, providing insights that guided and challenged my thinking.

I received equally important assistance from family and friends. My wife, Cindy, provided on-going support throughout the Dissertation process. Many thanks also to Dr. Pedro Vera, providing technical assistance for completing the project in a timely manner. Finally, many thanks to Rico Stover for his insight and for providing me with the manuscript of Barrio's *Cueca*. Their comments and insights created an informative and interesting project with opportunities for future work.

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CHAPTER 1: Background

1.1 Introduction

Agustín Barrios's guitar music has become increasingly popular over the last forty years. After his death, a revival of interest in his compositions began in the 1970s, motivated by a series of publications and recordings of his music by important guitar performers at that time. The most important of these recordings came from the Australian guitar performer John Williams, who recorded a collection of fifteen works in his 1977 album *John Williams-Barrios: John Williams Plays the Music of Agustín Barrios Mangoré*.¹ In 1976, ABC Television Australia interviewed Williams for a television film about the Paraguayan composer.² After this, the published editions of Barrios's works have proliferated, many of these transcriptions of the composer's own recordings. However, the publication of differing transcriptions has led to a lack of authoritative editions, creating a confusing situation for performers. The fact that most of Barrios's works are based on Latin-American folk music adds an extra situation to consider when making an edition: the improvisatorial nature of this genre. This feature may impact the edition of Barrios's works, offering different performance options of certain passages, even when an original notated version exists. This is the case with the Barrios's work entitled *Cueca*, based on a Chilean dance originated in the country during the first half of the nineteenth-century. Therefore, this research intends to highlight the importance of making critical editions of Barrios's works based on folk music, using the *Cueca* as

¹ John Williams, *John Williams-Barrios: John Williams Plays the Music of Agustín Barrios Mangoré*, LP, Columbia Masterworks, 1977.

² *John Williams live in Australia*, broadcast on ABC TV, Music Makers series, Australia: ABC TV, 1976 <https://trove.nla.gov.au/version/27004250> (accessed April 27, 2018).

example. The two main purposes of this research are: First, I will analyze and compare Chilean *cuecas* from the first half of the twentieth-century—their structure and performance practice—with Barrios’s *Cueca*.³ Second, I will propose a performance edition of Barrios’s work taking into account both the performance practice of traditional Chilean *cuecas*, and the two primary sources of this work: a handwritten manuscript and the composer’s own recording. This research does not analyze nor compares the Argentinian and Bolivian versions of the *cueca*.

Richard Stover’s 2003 edition of the works of Barrios is one of the most complete publications of his music, containing a total of 112 works, and including a CD with twenty-one original recordings of the composer. All works are annotated with the sources Stover used for this edition, either manuscript, published work, or recording. At the same time, Stover’s biography of Barrios, first published in 1992, and then a second edition in 2012, has given an additional value to his editorial work. In *The Complete Works of Agustín Barrios Mangoré*, Stover states that the edition of the *Cueca* is based on the original recording that Barrios made in 1928 for Odeon label (Odeon recording 2477-3).⁴ This recording is also included in the CD that accompanies the publication. Other editions of the work have followed the same criteria, using the original recording of Barrios as the main, and sometimes unique, source of reference. Could the original recording of a work based on folk elements be regarded as a final version? What are the limits between classical a composition and folk music? Should performance practice and

³Barrios entitled the manuscript as *Cueca: Aire chileno* (*Cueca: Chilean Air*). See Appendix C.

⁴Richard Stover, *The Complete Works of Agustín Barrios Mangoré*, 2 vols. (Pacific, MO: Mel Bay Publications, 2003), 96-98.

the particularities of folk music notation be considered when editing a Classical piece based on folk elements? These are the questions intended to be addressed in this research, offering as a final product a performance edition of Barrios's *Cueca* based not only on the manuscript and recording sources, but also taking into account the performance practice of traditional Chilean *cuecas* as seen in early recording of them, made during Barrios's career in Argentina (1910-1929).

1.2 Significance and Purpose of the Study

Original recordings can reveal many facets of a work, especially when composers either supervised or made their own recordings. Debussy's *La Cathédrale engloutie* is an emblematic example of how recordings can be used to make critical editions, solving notational problems (such as discrepancies in the placement of tempo markings and time signatures in earlier editions), and promoting a more informed performance of a work.⁵ However, when the recording involves folkloric traditions, as in the case of Barrios's *Cueca*, the situation is more complicated: did Barrios compose a Classical piece including folk elements or an original Chilean *cueca*? Is improvisation presented in the work? These questions are central to this research.

Critical editions are increasingly important to music scholarship. This type of edition aims to compare and evaluate all available versions of a given work, in addition to analyzing textual and iconographic sources. Editors use historical context to make editorial decisions, offering as much information as possible, and thereby giving

⁵ Paul Carlson, "Early Interpretation of Debussy's Piano Music" (DMA Diss., Boston University, 1998), 217-241.

performers the opportunity to make informed decisions. In the case of Barrios's *Cueca*, only two primary sources are available, an undated handwritten manuscript and a recording by the composer. However, other secondary sources/recording should be consulted to make a comparative analysis of form and performance of the *Cueca*. The editions currently available do not take into account the traditional Chilean *cuecas* played and recorded during Barrios's lifetime. They also fail to consider Barrios's idiosyncratic use of steel strings tuned down a semitone from the guitar's standard pitch, thus impacting the fingering in some areas of the work since their resonance is different to nylon strings—an important issue to be considered for fingering in a performance edition. This tuning gives an overall warmer tone quality with more sonority in higher-position chords and should be taken into account in order to achieve a dynamically balanced arrangement on a modern guitar. At the same time, instrumental and vocal sections should be differentiated. For instance, mm. 56-71 (see Appendix E) correspond to an instrumental section of the *cueca* usually having a flexible tempo, serving as a link between the performance of "two *cuecas*;" the second *cueca* is either a complete or partial repetition of the first. This interlude is called "aro" by the exponents of the genre in Chile.

Editions based only on recordings made at the beginning of the twentieth-century fail to account for the peculiarities of performance practice at the beginning of the century including: generous use of *rubato*; technical issues relating to plucked string instruments, and the strings available at the time;⁶ issues of the recording process itself

⁶Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge: Cambridge University Press, 1992), 7-10, 37-41.

that would affect the tuning. An editorial criterion should also account for the improvisatory nature of the folk music that Barrios was interpreting in his recording of the *Cueca*. For instance, in the context of a traditional Chilean *cueca*, the introduction mm. 1-11 could be performed in several ways, all of them fitting in the performance practice of the genre.

Classical musicians were often frustrated by the available editions of Latin-American folk music until the first part of the twentieth-century when musicologists began to study its particular use of rhythm, blending of voices and instruments, and unconventional sound quality.⁸ This is the case with the Chilean *cueca*, in which both voice and ensemble blend in such a way that the result is music where the voice and instrumental sections are, in many ways, interchangeable. In traditional *cuecas*, guitar and harp are the preferred accompanying instruments, blending musical ideas and imitating each other throughout the work. This practice reflects the nineteenth-century tendency of placing the accompaniment of a song at the same level of importance as the melody, as seen in the German *Lied*. What happens in the case of Barrios's *Cueca*, when the work is purely instrumental, and there are no clear sectional divisions in the score? Guitarists unfamiliar with the form of the *cueca* usually fail to differentiate between the voice and instrumental sections. This is an important performance issue commented in this research.

⁸ Carlos Vega, *Fraseología: Proposición de un Nuevo Método para la Escritura y Análisis de las Ideas Musicales y su Aplicación al Canto Popular* (Buenos Aires: Impr. de la Universidad, 1941).

CHAPTER 2: Agustín Barrios

2.1 Biographical Sketch of Agustín Barrios: Recordings and Editions of His *Cueca*

The life and works of Agustín Barrios are recorded in three main publications, which include facsimiles of original manuscripts, historical documents, as well as related textual and iconographic materials. These publications are Richard Stover's *Silver Moonbeams: The Life and Times of Agustín Barrios Mangoré* (1992 and 2012),¹⁰ a bibliography by the Paraguayan Víctor Oxley (2010),¹¹ and another by the *Centro Cultural de la República Cabildo* (2007).¹²

Agustín Pío Barrios Ferreira was born in May 5, 1885 in Misiones, Paraguay. His parents were Jose Barrios and Martina Ferreira from Corrientes, Argentinians who moved to Paraguay in 1880. The fact that Barrios's parents were both Argentinians likely influenced his decision to make a career and live in that country from 1910 to 1929. Buenos Aires, where Barrios lived most of those years, was already a cultural and commercial center. There, Barrios made a living and a name playing private functions in salon and cafes, for silent movies, and being a recording artist for two record labels: the local Atlanta-Artigas and the international Odeon from Germany. The most relevant information about his life and career is as follows:

¹⁰Richard Stover, *Six Silver Moonbeams: The Life and Times of Agustín Barrios Mangoré*, 2nd ed. (Clovis, CA: Querico Publications, 2012).

¹¹Víctor M. Oxley, *Agustín Pío Barrios Mangoré: Ritos, Culto, Sacrilegios y Profanaciones* (Asunción, Paraguay: ServiLibro, 2010).

¹²Carlos Salcedo Centurión, Diego Sánchez Haase, and Margarita Morselli, *El Inalcanzable: Agustín Barrios Mangoré* (Asunción: República del Paraguay, Congreso de la Nación, 2007).

- 1903: Barrios had public his debut as guitarist at the National Theater in Asuncion, Paraguay.
- 1910: leaves Paraguay, returning only twelve years later. Settled in Buenos Aires and met Carlos Gardel, Omán Pérez Freire, and other important musicians at that time.
- 1912: visits Uruguay and makes a lasting friendship with Martin Borda y Pagola. Borda y Pagola collection contains the manuscript of Barrios's *Cueca*.
- 1913: first recording for Atlanta/Artigas in Argentina: a total of eighteen recordings for 78rpm discs.
- 1921: Barrios meets Andrews Segovia in Buenos Aires.
- 1921-29: Barrios records for Odeon Label, under a contract to record five albums per year.
- 1925: first reference to his *Cueca* is found: performance at Teatro Solis, Montevideo Uruguay, October 18 (see Appendix F).
- 1928: Barrios records the *Cueca* for Odeon Label, April 2.
- 1929: leaves Argentina, published eight of his original pieces, and travels to Brazil.
- 1930-34: Barrios performs as chief Nitsuga Mangoré, presenting himself dressed in Indian costume.
- 1933: arrives in Mexico and contacts Tomás Salomoni, Paraguayan Ambassador to Mexico.

- 1934-1936: Barrios travels to Europe visiting Brussels, Berlin, and Spain under Salomoni's patronage from 1934 to 1936. That year, Barrios returns to South America, touring Central America as well.
- 1939: moves to San Salvador and is appointed as guitar teacher at the National Conservatory Rafael Olmedo.
- 1944: Barrios dies on August 7, 1944 at age of fifty-nine, in San Salvador.

Although Barrios likely never visited Chile, he probably knew about the Chilean *cueca* because it was internationally appreciated during the first part of the twentieth-century, being performed by Chileans and Argentinians alike. Additionally, three other facts may contribute to explain how Barrios was exposed to the genre: (1) it was common that Chilean musicians visited Buenos Aires to make their recording in the 1920s; (2) Argentinian musicians were recording *cuecas* from the 1910s; (3) Osman Pérez Freire, friend of Barrios and to whom he dedicated his work *Don Pérez Freire* (tango, 1914), was Chilean.

2.2 Important Recordings of the *Cueca*

John Williams's interview and documentary about Barrios (1976) by ABC Television of Australia, and his LP *John Williams-Barrios: John Williams Plays the Music of Agustín Barrios Mangoré*, (1977), have been indicated as the main contributors to the revival of interest on Barrios's works.¹³ His LP contains the recording of fifteen

¹³ Wade, Graham, *A Concise History of the Classical Guitar* (Pacific, MO: Mel Bay Publications, 2001), 164.

works of Barrios, including the transcription of the *Cueca* by Jason Waldron.¹⁴ Williams also plays the *Cueca* during the 1976 interview. David Russell includes the *Cueca* in his compact disc *Music of Barrios* (1995). However, Russell's version of the *Cueca* differs in some sections from the Williams's version, apparently using some ideas from Benites's version; the different editions of Barrios's *Cueca* will be commented later on this document. Russell's album contains the recordings of twenty-one works of Barrios.¹⁵ In recent years, the Italian performer Cristiano Porqueddu recorded a total of 108 Barrios's works, the most complete collection of Barrios's recording by a single performer until now.¹⁶

¹⁴ See the editorial comments on Jason Waldron, *Barrios: 7 Pieces for Guitar*, vol. 1 (Melbourne: Allans, 1985).

¹⁵ David Russell, *Music of Barrios*, Compact Disc, Telarc, 1995.

¹⁶ Cristiano Porqueddu, *Agustín Barrios Mangoré: Complete Music for Guitar*, 6 CDs, Brilliant Classics, 2010.

CHAPTER 3: The Chilean *Cueca*

3.1 Historical Background of the Chilean *Cueca*

In 1979, the Chilean government declared the *cueca* the national dance of the country. Pablo Garrido,¹⁷ Antonio Acevedo Hernández,¹⁸ Carlos Vega,¹⁹ Samuel Claro-Valdés,²⁰ and most recently Christian Spencer,²¹ contributed to the subject with excellent documents about the history of the *cueca* and its role in Chilean society. Vega analyzes the literary form of the *cueca* in his 1947 monograph,²² connecting it with the music but not offering an actual musical analysis. The same occurs in Claro-Valdés's essay and book from 1982²³ and 1994,²⁴ respectively. None of the available literature has focused on the musical structure of the Chilean *cueca* from the perspective of musical analysis alone. Therefore, this research analyzes examples of Chilean *cuecas* representing the genre that may have been familiar to Barrios—works that Barrios may have encountered when in Argentina from 1910 to 1929. At that time Buenos Aires was regarded the

¹⁷ Pablo Garrido, *Historial De La Cueca* (Valparaíso, Chile: Ediciones Universitarias de Valparaíso, 1979).

¹⁸ Antonio Acevedo Hernández, *La Cueca: Orígenes, Historia y Antología* (Santiago, Chile: Nacimiento, 1953).

¹⁹ Carlos Vega, *El Origen De Las Danzas Folklóricas* (Buenos Aires: Buenos Aires, Ricordi Americana, 1956), 153-81.

²⁰ Claro-Valdés, Samuel, "La Cueca Chilena, Un Nuevo Enfoque," *Anuario Musical* 37 (January 1982): 71-88.

²¹ Christian Spencer Espinosa, *Cronología De La Cueca Chilena (1820-2010): Fuentes Para El Estudio De La Música Popular Chilena* (Santiago de Chile: Consejo Nacional de la Cultura y las Artes, 2011).

²² Carlos Vega, *La Forma De La Cueca Chilena* (Santiago, Chile: Instituto de Investigaciones Musicales, 1947).

²³ Claro-Valdés, "La Cueca Chilena, Un Nuevo Enfoque."

²⁴ Samuel Claro-Valdés, Carmen Peña Fuenzalida, and María Isabel Quevedo Cifuentes, *Chilena o Cueca Tradicional: De Acuerdo Con Las Enseñanzas De Don Fernando González Marabolí* (Santiago, Chile: Ediciones Universidad Católica de Chile, 1994).

greatest musical center in South America, housing international record labels and music publishers such as Odeon records and Recordi.

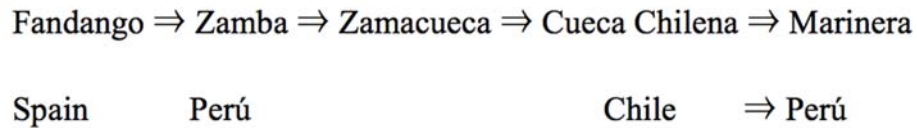


Figure 1: Development of the Chilean *Cueca*

According to most musicologists, the Chilean *cueca* is an evolution of the Peruvian *zamacueca*, a variation of the Spanish *fandango* with African influences that was brought to Chile during the 1820s.²⁵ The *fandango* is a couple-dance in triple meter featuring the hemiola (a shift between triple and duple meter), and its early references are from the beginning of the eighteenth-century.²⁶ Figure 1 shows the most probable development of the genre given by the Argentinian musicologist Carlos Vega, originating from the Spanish *fandango*, Peruvian *zamba*, and *zamacueca*, and becoming the Chilean *cueca* after its assimilation into the culture during the nineteenth-century. It came back to Peru during the last part of the nineteenth-century to become what is known today as the *marinera*; however, the current *marinera* would differ from its nineteenth-century version. Variations of the Chilean dance are found in its Argentinian and Bolivian

²⁵ Claro-Valdés, *Chilena o Cueca Tradicional*, 41-44. See also Vega, *El Origen De Las Danzas Folklóricas*, 170-80.

²⁶ *Grove Music Online*, s.v. "Fandango,"

<http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009282> (accessed April 27, 2018).

versions. By tradition, the dance is performed by singers with accompaniments of guitar, harp, and “tormento,” a Chilean percussion instrument played with bare hands shown in Figure 2. Thus, when a solo guitar version is made, it is common to find passages imitating both the playing of the harp and the sound of the percussion sound of the tormento (see the introduction of Barrios’s *Cueca* and its *tambora* section, mm. 48-55). Other instruments can be added to the performance, such as accordion and tambourine (“pandero”).



Figure 2: Tormento

During the nineteenth-century and first part of the twentieth-century, Chileans usually performed this dance in communal gatherings called “*chinganas*,” especially during the celebration of Independence Day, in the month of September. Nowadays, these gatherings are known as “*fondas*.” However, Chilean *cuecas* can be performed at any time or place. Appendix A contain a picture of a “chingana” recorded by Claudio Gay in his *Atlas de la Historia Física y Política de Chile*, 1854. The picture shows a couple of dancers performing what was known then as “Chilena,” an early version of the

cueca and a variation of the Peruvian *zamacueca*. The picture only shows women performing the dance as both instrumentalists and singers, a main feature of the genre during this time. Only the guitar, harp, and “tormento” are included in the picture, emphasizing their use as historical primary instruments for this genre.

The oldest survived recording of a *cueca* is *La Japonesa*, recorded in Chile in 1906 by *Fonografía Artística* records, a Chilean record label;²⁷ the composer and performers are unknown. However, Garrido (1979) mentions an earlier recording of a *cueca*, citing an article by the *Union* newspaper from Valparaíso, Chile, dated November 1892. Garrido comments that the “*Cueca* by White” was recorded in the Edison’s phonograph as part of an exhibition of this device, brought to the country for the first time that year.²⁸

3.2 Chilean *Cueca*: Analysis of Chilean *Cuecas* from the First Half of the Twentieth-Century

Chilean *cuecas* blend voices and instruments in such a way that when an instrumental version of a *cueca* is made, it is often difficult to differentiate the voice section from the instrumental section because most of the time they use the same melodic ideas and harmonic sequences. Furthermore, the improvisational nature of folk music adds an extra consideration because the performance of *cuecas* often includes improvised variations of instrumental passages. These problems require editorial criteria that promote

²⁷ *La Japonesa* <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).

²⁸ Garrido, 216.

informed performance, in part by indicating the main sections of the works and providing the guitarist with a range of possibilities. Today, the form of the Chilean *cueca* is characterized as having two musical ideas AB of four measures each, set together in four stanzas as ABB. However, two main models could be found. Model 1 is characterized by the use of four stanzas with the structure ABB, while model 2 only uses three stanzas plus a “remate,” which is either the repetition of A after the third stanza is played, or a fourth stanza becoming ABA (the word “remate” in Chilean slang means “to kill again” or “to end again”). There are slight variations where model 1 adds a “remate” at the end of the fourth stanza. For instance, Example 1 shows the ending of *Viva Chile* as recorded by *Los Guasos de Chincolco*, ca. 1927 (Victor recording 80004, side B, *cueca*).²⁹ Here, after stanza number four is played, the repetition of the phrase A as the “remate” closes the *cueca*. The division of the *cueca* in stanzas and “remate” helps to frame the performance of the dance, thus the dancers know exactly what steps follow. For example, dancers know when the end is coming because the *remate* or stanza four is played; dancers then feature special steps to close their performance at the same that music ends.

²⁹ *Viva Chile* <http://cancionerodecucas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018).



Example 1: *Viva Chile* by Huasos de Chincolco, ca. 1927. Stanza no.4 and *remate*

In his 1982 essay on the Chilean *cueca*, Claro-Valdés defines these four structural sections, offering models of the *cueca* based on its poetical structure but not on its musical form. These models, when brought to pure musical analysis, result in only two musical organizations that represent each stanza: ABB or ABA. Figure 3 shows Claro-Valdés's models and their musical organization, where models 1, 2, and 4 use the same form, and model 3 a different form that only differs slightly from the other. Appendix B includes the original models provided by Claro-Valdés to indicate the poetical form of the *cueca*, and the organization of verses. The musical phrases are found under “melodía” with the designations A and B, organized in three sections.

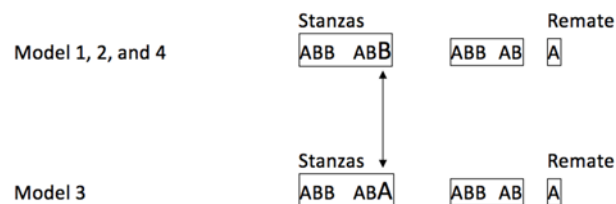


Figure 3: Claro-Valdés's Models of the Chilean *Cueca*

Claro-Valdés also indicates that if a second *cueca* is performed after the first, the instrumental interlude between them is called “aro.” This “second *cueca*” after the “aro” is actually the repetition of the first, and it is regarded as another/independent *cueca*.³⁰ In other words, there are instances in which a *cueca* is performed twice but it does not modify its basic form; this repetition is seen as a second *cueca*, emphasizing the four stanzas model of the first *cueca* as the basic musical structure for the choreography of the dancers. Therefore, the choreography is set to fit in the four stanzas model of the first *cueca*; the second *cueca*, if presented, only serves as a *coda* to the first. However, some *cuecas* are only performed once. In early recordings of *cuecas*, it is quite common to hear the word “segunda” (second) to indicate the beginning of the second *cueca*; the second *cueca* could be a partial or complete repetition of the first *cueca*. According to J.P. González and Claudio Rolle (2005), the addition of stanzas and the inclusion of a second *cueca* in early recordings of the genre was influenced by the requirements of the discographic industry to fit the dance into a specific amount of time.³¹ However, more research is necessary to verify if the performance of a second *cueca* was also a previous folkloric practice, before the discographic industry appeared.

The Chilean *cueca* has evolved. Examples recorded during the beginning of the twentieth-century indicate that the form of the *cueca* was not as stable as it is today, demonstrating that during this period the musical form of the *cueca* was still in a process of development to become what it is today. The analysis of the musical forms found in

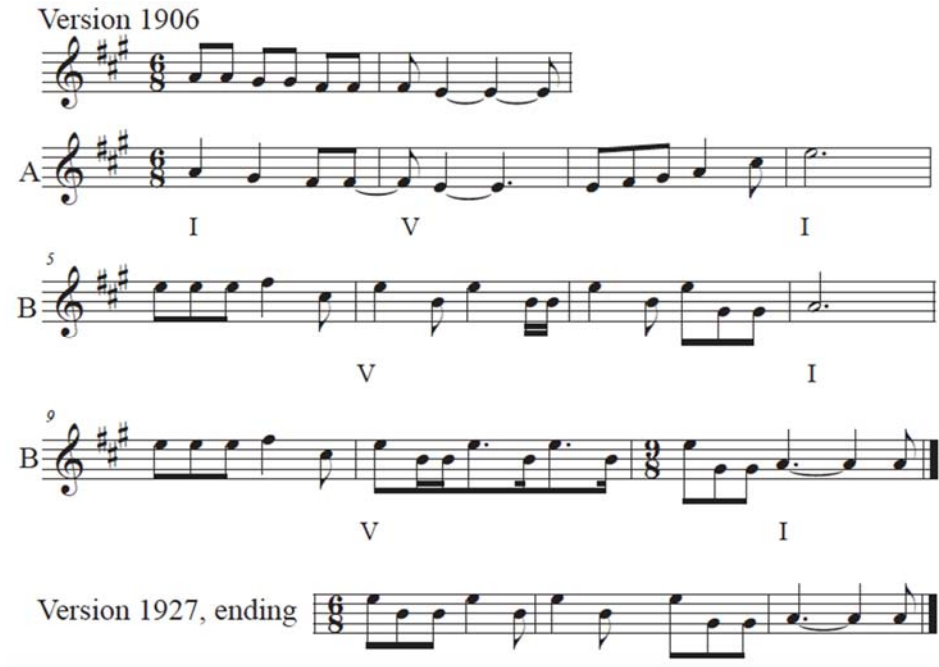
³⁰ Claro-Valdés, “La Cueva Chilena, Un Nuevo Enfoque,” 77.

³¹ Juan Pablo González R. and Claudio Rolle, *Historia Social de la Música Popular en Chile, 1890-1950* (Santiago, Chile: Ediciones Universidad Católica de Chile, 2005), 394-99.

early recording of *cuecas* shows interesting features that are not always found in current *cuecas*, at least as Claro-Valdés described it. For instance, Example 2 shows the musical form of *La Japonesa*, the earliest known recording of a Chilean *cueca* (1906).³² This example indicates a clear division of the stanza built in a phrase group ABB. The time signature interchanges 3/4 and 6/8, 6/8 being the predominant organization of the notes. The tonal sequence is quite simple, only tonic and dominant, which serves as a frame for all the phrases. This example also shows how the first measure is sometimes performed differently. The most impressive feature is the addition of a beat in the last measure, transforming the 6/8 into a 9/8 measure. On the other hand, the recording of the same *cueca* by the Chilean group *Los Guasos de Chincolco*, ca. 1927, shows that the rhythm of this section has been transformed to fit in three measures with a 6/8 organization.³³ To accomplish this, m. 10 that in the 1906 version is organized as three beats in 3/4 is now set in 6/8, augmenting the notes values to fit in the longer beat of 6/8 (dotted quarter note). In the 1927 version, the music is the same, but the lyrics are different; the use of a different text makes a slightly variation on the music as well.

³² *La Japonesa*, 1906 version <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).

³³ Los Huasos de Chincolco, *La Japonesa*, ca. 1927 <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018).



Example 2: *La Japonesa*, 1906 and ca. 1927 versions

The fact that early recordings of Chilean *cuecas* shows that the form was not yet established during Barrios's lifetime, indicating that Barrios was not familiar with a rigid form of the *cueca* but one open to variations while maintaining primary structural features (e.g., the presence of two musical ideas AB, and the performance of "two *cuecas*"). Therefore, what we expect to find in Barrios's *Cueca* is not an established form as it is today, but the characteristic melodic and harmonic patterns found in early *cuecas*, as well as they primary structural features. In its 1906 version, *La Japonesa* also has a different phrase organization when compared with its 1927 version. In its 1906 recording,³⁴ the *cueca* is a strophic form of four stanzas set as ABB/ABB/ABB/ABA, in

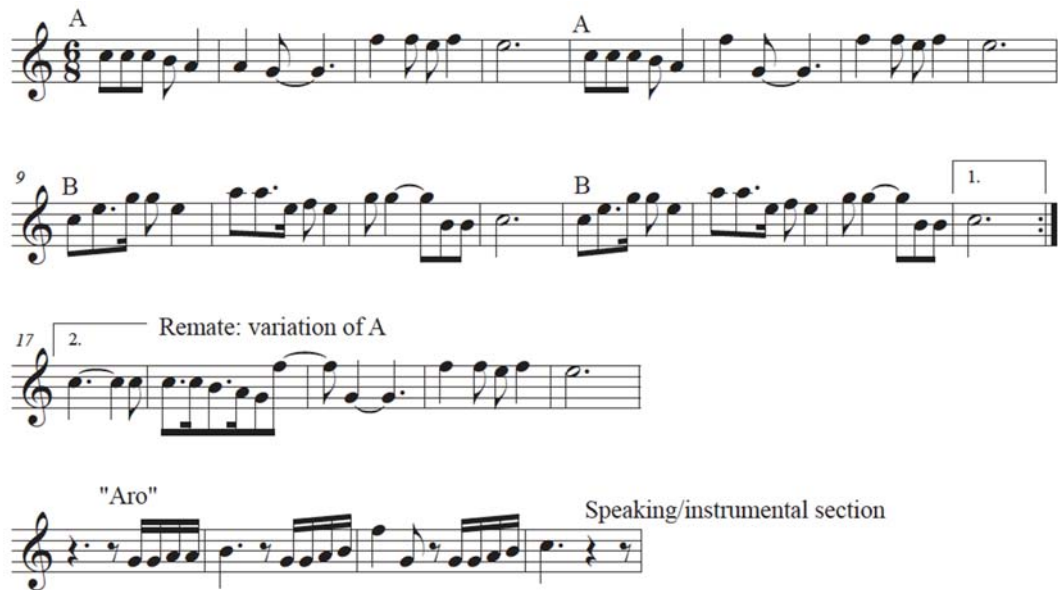
³⁴ <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).

which the last A of the fourth stanza serves as the “remate.” It is followed by the second *cueca* but only with an ABB stanza plus the beginning of A; the two *cuecas* are connected by the “aro,” the instrumental interlude. On the other hand, the 1927 version³⁵ has another form in which the first *cueca* is only ABB/ABB, and the second *cueca* ABB/ABB/A, being the last A the “remate.” What is interesting in this recording is that the “aro” or interlude is actually an instrumental version of ABB/ABB. This fact compels us to ask if the practice of performing “two *cuecas*” may be regarded in musical analysis as setting the work not as two different *cuecas* but as a whole, impacting the form of the *cueca* and transforming it into a longer strophic form. More research is needed in this matter.

The second *cueca* to be discussed is *Corazones Partidos* by Saúl Salinas, recorded in by the duo Ruíz-Acuña, ca. 1915 (Odeon recording 10306).³⁶ Its form is quite different from *La Japonesa*, showing characteristics that totally differ from the today form of the *cueca*. This *cueca* is regarded today as part of the traditional Chilean repertoire of this genre; however, the composer and performers were Argentinians. This fact indicates that in the evolution of the Chilean *cueca* external influences also played a role in establishing both the repertoire and the musical form of the *cueca*. Because the composer and performers were active during Barrios career in Argentina, it is likely that this work and its form played an important role familiarizing Barrios with the genre. Example 3 shows the main sections of this *cueca* as the Ruíz-Acuña duo recorded it in 1915.

³⁵ *La Japonesa*, 1927 version, <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018).

³⁶ *Corazones Partidos*, <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).



Example 3: *Corazones Partidos*, ca. 1915

Example 3 shows the score of the AABB stanza of *Corazones Partidos*. The complete strophic form of this excerpt is AABB/AABB/Remate, A'/Interlude (voice and instrumental). In the recording, the second *cueca* correspond to a complete repetition of the first *cueca* as AA'BB/AA'BB/Remate, A'. Measures 18-21 correspond to the “remate.” In that case, the “remate” is a variation of A in which measure 18 is a diminution/contraction of the first two measures of the original phrase. See Appendix G for the analysis of other early recordings of Chilean *cuecas*.

3.3 Comparing the Form of Original *Cuecas* with Barrios's Work

It seems that the *cueca* was an international genre during Barrios career without having an established form. However, the different models discussed before in this

research truly represent the genre during this time. Chileans and Argentinians alike composed and performed these *cuecas*. These Argentinian *cuecas* have been historically part of the repertoire of *cuecas*, completely assimilated by the Chilean culture. Today, Argentinian and Bolivian *cuecas* have their own characteristics and forms, and what is known as the Peruvian *marinera* is actually a different evolution of the Chilean *cueca*.³⁷ Did Barrios intend to compose a *cueca* or only put together melodic and harmonic characteristics of the *cueca*, not thinking about an established form? The comparative analysis of the already discussed *cuecas* with Barrios's work will help us to answer this question.

The main goal of this research now is to distinguish the instrumental from the vocal sections of Barrios's *Cueca*, as well as to understand the performance practice of this genre that blends instruments and voices in such a way that when performed as an instrumental version, the distinction of their sections become unclear. Figure 4 shows the strophic form and the phrase group organization of all the *cuecas* previously discussed, including those in Appendix G. They all have a "second *cueca*," performed after the instrumental interlude ("aro"). However, not all of them have the "remate" (*Valparaíso*) which in Figure 4 is designated by a letter (A or D) inside a square, or the "remate" only appears at the end of the second *cueca* (*La Japonesa*, version 1927). The rest have the "remate" at the end of both *cuecas*.

³⁷ Vega, 178-81.

First Cueva	Second Cueva
ABB/ABB/ABB/AB/A	Interlude ABB/A

First Cueca **Second Cueca**

ABB/ABB Interlude (ABB/ABB) ABB/ABB/A

First Cueva Second Cueva

AABB/AABB/A' Interlude AA'BB/AA'BB/A'

First Cueca AB/AB/CD/CD'/D' Interlude AB/AB/CDD/CD'/D' Second Cueca

First Cueca Second Cueca

ABB/A'B'B'/A''B''B'''/A'''' Interlude ABB/A'B'B'/A''B''B'''/A''''

First Cueca		Second Cueca
AABB/A'B'B'/A'B'B'	Interlude	AABB/A'B'B'/A'B'B'

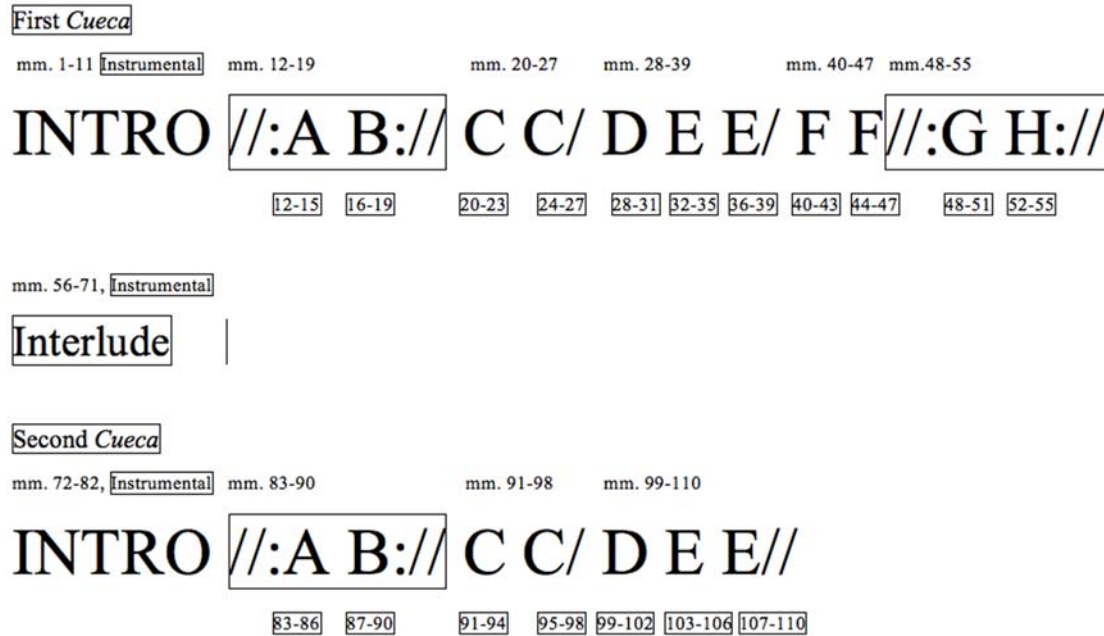


Figure 5: Sections of Barrios's *Cueca*

Appendix E includes Barrios's *Cueca* in a performance edition proposed by this research, and Figure 5 shows the main sections of the work, as well as its phrase groups. The three main sections of traditional *cuecas* present in the *Cueca* are: first *cueca*, interlude/"aro," and second *cueca*; there is no "remate." However, we can consider the repetition of E in mm. 107-110 as a "remate," if the second *cueca* is seen as an independent structure, and because it is an instance in which the phrase E is repeated right after it appears as DE, thus, emulating the closing effect of the "remate" (DE/E emulating AB/A or AB/B). The first *cueca* includes five phrase groups, musically different from one another. What is interesting is that the only two repeated groups are set in the outer part of the *cueca*, beginning and end (//:AB:// and //:GH://, mm. 12-19 and

48-55 respectively). The interlude/"aro" is the section with flexible tempo. The second *cueca* only includes three phrase groups. The fact that Barrios uses an idiosyncratic form and a large number of phrases groups (five) does not mean that the work cannot be regarded as a *cueca*: it has all the structural sections of *cuecas* with the exception of the "remate," as well as its motivic and rhythmic characteristics. However, there are three reasons for which the work does not fit as a dance: (1) the number of phrase groups (stanzas) exceeding the maximum number (four) seen in the traditional *cuecas*; (2) the use of an introduction after the interlude, creating a redundancy of instrumental sections preceding the second *cueca*— it may confuse the dancers; (3) the missing structural "remate" that serves as a closing section for the music and the dancers' performance. On the other hand, and because of the existence of different models of organization in traditional *cuecas* of the period, Barrios's *Cueca* would be regarded simply as another model of a *cueca*.

CHAPTER 4: Sources and Editions of Barrios's *Cueca*

4.1 Primary Sources of the *Cueca*

Barrios's *Cueca* has survived in two main sources. First, an autograph and undated manuscript which Richard Stover described as the "Uruguayan manuscript" in his 2003 edition.³⁸ It is part of the Borda y Pagoda collection, Uruguayan friend and benefactor of Barrios; Appendix C contains the first page of this manuscript. It bears the title "*Cueca (Aire Chileno)*." The second source corresponds to a recording made by the composer on April 2nd, 1928 for Odeon labels in Argentina (Odeon recording 2477-3).

4.2 Manuscript vs. Recording

Appendix D contains side-by-side the Urtext edition of the manuscript and the transcription of the recording of Barrios's *Cueca*. For comparison purposes, all repetitions of the manuscript have been written out with the exception of mm. 12-19b. There is a high level of similarity, especially structural. The manuscript and recording match all their sections and musical ideas, as well as their register. The main differences are found in the following passages:

- mm. 1-3, third beat, second eighth note: manuscript adds an E in the accompaniment voice.
- mm. 5-8, manuscript does not specify the exact performance of the harmonic notes in the base line, neither the string/fret.

³⁸ Stover, *Barrios Complete Works*, 201.

- m. 19b, the transcription of the recording notates this measure differently the second time of the repetition, while the manuscript uses the same first performance.
- m. 26, first beat is divided as a triplet in the manuscript.
- m. 27, manuscript has different notes in the accompaniment voice.
- m. 28, manuscript first beat, *grace notes* are not included.
- m. 29, manuscript third beat, the bass note E, open string six is notated as a natural harmonic (*arm. 12*).
- m. 30-31, manuscript has different bass line, and adds extra notes in the top voices.
- m. 32, manuscript adds extra notes in the top voices.
- m. 33, manuscript adds extra notes in the top voice, first beat. Second beat has an extra note, and *grace notes* in the manuscript. Second voice of the transcription version, second beat, the manuscript does not include the Bb that appears in the second beat.
- mm. 34-35, manuscript and transcription have a different performance of this passage.
- m. 39, manuscript and transcription have different performance.
- m. 40, manuscript and transcription have a different setting of the voices.
- m. 41, manuscript second beat, *grace notes* in top voices.
- m. 42, transcription first beat, the recording adds a D in the bass.

- m. 50, transcription of the recording adds an extra “tambora” (knock on the bridge/strings) after the performance of the notated notes. In the repetition of this passage m. 58, both manuscript and transcription match.
- m. 53, 61, manuscript and transcription have a different performance.
- m. 63, manuscript and transcription have a different performance. The transcription ends this section with a single tonic chord while the manuscript repeats the notes of m. 55.
- m. 67, transcription, second beat, second eighth note, a higher E in the top voice is added. Third beat does not match between versions.
- m. 71, manuscript and transcription have different performance. The transcription ends this section with a single chord while the manuscript does not, dividing the first and second beats with eighth notes; third beat is a quarter note.
- m. 72, manuscript and transcription use different note values in the middle voice (main line/voice in this passage). Transcription adds an extra higher G in the top voice, second beat, second eighth note. Manuscript uses a clear 3/4 notation, while the transcription prefers the use of 6/8 notation.
- m. 73, transcription adds a Bb in the bass line, first beat. Manuscript uses *grace notes* in the third beat.
- m 74, manuscript does not include basses in the first two beats. Third beat of the manuscript adds a higher E in the top voice.
- m. 75, manuscript and transcription have different notes and values in the first beat. While the manuscript shows a middle A and higher F above using a quarter-

note, the transcription has a lower F and a middle A using a half-note; notes are inverted.

- m. 76, manuscript and transcription have different top voice but same bass line. The bass line is the main voice in this passage.
- m. 77, manuscript and transcription first beat, *grace note* has a different starting point; manuscript, second beat adds *grace notes*; manuscript third beat, a *glissando* is added after the quarter note.
- m. 78, manuscript and transcription, third beat has a different value; while manuscript uses a chord as a quarter note, transcription divides the bass line and top voice assigning an eighth note to each of them.

4.3 Modern Editions of Barrios's *Cueca*

Besides Stover's 2003 edition, there are numerous other transcriptions of Barrios's *Cueca* by: Jesús Benites,³⁹ Raymond Burley,⁴⁰ Alirio Díaz,⁴¹ Chris Dumingan,⁴² Carlos Martínez,⁴³ Daisuke Suzuki,⁴⁶ and Jason Waldron.⁴⁷ Most of these versions use the recording by Barrios as their only source and the results differ only

³⁹ Jesús Benites, *A. Barrios: Music for Guitar*, vol. 2 (Tokyo: Zen-On, 1978).

⁴⁰ Raymond Burley, *Agustín Barrios Mangoré: 18 Concert Pieces*, vol. 2 (London: Schott, 1991).

⁴¹ Barrios, *Cueca: Danza Cileña per Chitarra*, Edited by Alirio Díaz (Padova, Italy: G. Zanibon, 1976).

⁴² Chris Dumingan, *Barrios Anniversary Edition*, vol. 2 (Manchester: Barrios Anniversary Editions, 1994).

⁴³ Carlos Martínez, *Barrios's Cueca* (Unpublished, 2010).

⁴⁶ Daisuke Suzuki, *Agustín Barrios: Selected Works for the Guitar*, vol. 2 (Tokyo: Gendai Guitar Co., 2010).

⁴⁷ Jason Waldron, *Barrios: 7 Pieces for Guitar*, 1985.

slightly from one another. Stover's two editions of this work, from 1979⁴⁹ and 2003,⁵⁰ differ from each other as well, for reasons that Stover does not state clearly. The differences probably have to do with the 2003 edition of the work being based solely upon Barrios original recording, while the 1979 edition may include other sources. Benites's version shown in Example 4, represents the most radical difference with the other versions because the first measure is missing in the introduction (mm. 1-4 in all other versions). Additionally, this version does not include the harmonics of mm. 5-7.



Example 4: Introduction of Benites's Version

Until now, the tendency to attempt a direct transcription of the recording seems to have prevailed. However, no edition of this work has taken into account the performance practice of traditional Chilean *cuecas*, nor the peculiarities of their notation and performance.

⁴⁹ Barrios, *Cueca*. Edited by Richard D. Stover (Melville, NY: Belwin Mills, 1979).

⁵⁰ Stover, *The Complete Works of Agustín Barrios Mangoré*, 2003.

CHAPTER 5: New Edition

5.1 The Need for a Performance/Critical Edition of Barrios's *Cueca*

Unlike Classical music, Latin-American folk music is a style in which performance practice always surpasses the notation, having improvisational elements and practices that are carried on from generation to generation. At the same time, and because their improvisational nature, composers and performers would make slight or significant changes every time a work is performed. It is not a practice of making improvements, as it would be seen for a Classical piece, but a re-creation of the work showing different possibilities that a single version cannot offer. Therefore, a piece such as Barrios's *Cueca*, based on a folk dance, cannot be seen from a single perspective of a recording, even when it comes from the composer's own hands, because it only represents one possible interpretation of the work: the composer's intentions at that moment only. The fact that Barrios composed the *Cueca* blending instrumental and vocal sections is an issue to be clarified, allowing performers not familiar with the style to recognize the main sections of the work and its characteristics. This knowledge will allow performers to make informed decisions when playing the piece. In the case of the Chilean *cueca*, even when it is not essentially an improvisatory genre, some areas allow to be performed slightly different either as another possibility or when they are repeated. These sections usually correspond to introductory passages, instrumental passages, and musical ideas (including a variation of the rhythm) that are recurrent along the work. In the last case, it is typical the repetition of a whole passage or motive an octave higher or lower. For instance, Example 5 shows the first four measures of the introduction of Barrios's *Cueca* mm. 1-4 in three possible performances, all of them perfectly fitting in the style.

Essentially, the variation is made in the setting of the voices but not in the harmony. In that case, and because it is a guitar solo work, the arpeggio is set to imitate the harp which is one of the primary instruments for this genre.



Example 5: mm. 1-4

An example of a variation of a musical idea performed an octave higher (motive of m. 18) is found in mm. 17-19, and it is included in the editions of Díaz, Benites, Waldron, and Martínez. This variation is neither found in the manuscript nor in the recording; therefore, it represents an option allowed by the performance practice of this genre. Example 6 compares the Barrios's recording/manuscript versions with the option of the passage an octave higher proposed by the above editors.



Example 6: mm. 17-20

Besides the possibility of improvisation that some areas would offer, Chilean *cuecas* also have stylistic features related to accents that are not explicitly notated as such, but are performance practices. Therefore, performance practice and the particularities of folk music notation should be considered when editing Barrios's *Cueca*. Then, it is essential for a performance/critical edition to include the different possibilities contained in the work.

5.2 Performance Issues: Notation vs. Practice

A good performance of Chilean *cuecas* implies a knowledge of the dance and its style. As in any other Latin-American genre, its performance requires certain practices related to accents, strumming patterns, and tempo. The rhythmic characteristic of Chilean *cuecas* is the hemiola, a shift between triple and duple meter that is also present in many other Spanish and Latin-American dances, such as the previously mentioned *fandango*, the Venezuelan *vals*, and the Puerto Rican *danza*. This recurrent feature is repeatedly found in the *cueca*, shaping the dance and emphasizing its lively character. In addition to hemiola, passages having at the same time the two against three rhythmic organization are typical. Therefore, the first issue to be addressed in this chapter deals with the notation of *cuecas* since it would either confuse or clarify its performance.



Example 7: mm. 12-15

Cuecas can be notated using either the 3/4 or the 6/8 time signatures, depending of the composer or editor. Because of the hemiola, as well as the overlapping and exchange of layers between instrumental and vocal sections, the 3/4 time signature fits better for some areas of Barrios's work since it avoids the use of ties. However, the 6/8 describes better the natural grouping of the notes and their accents. Barrios's manuscript of the *Cueca* is in 3/4 time signature, as well as all its editions with the exception of the transcription by the Argentinian Carlos Martínez.⁷⁴ However, there are instances in which the 3/4 notation is indispensable. For instance, Example 7 shows the contrast between the use of the 3/4 and 6/8 notation in an area where ties are inevitable if the 6/8 time signature is used, making the reading on the piece less friendly and unclear. On the other hand, the 3/4 writing makes clearer the characteristic bass motion of this dance. In this hypermeter area mm. 12-19, the rhythmic bass pattern emphasizes the dance, and each

⁷⁴ Carlos Martínez, 2010.

measure would be regarded as a beat. Example 8 shows measure 64 in its two possible ways of notation. Here, the 6/8 notation is not only easier to read but also emphasizes the triplet organization of the notes in this passage



Example 8: m. 64

The second issue relates to what could be classified as three types of accents: harmonic, transitional, and articulation. Harmonic accents refer to the strong tonal sense of the Chilean *cuecas* and its emphasis in the V-I progression; in the case of the *Cueca*, the constant pattern of the G major falling into C major. However, it is also found in mm. 35-36 as a V-I progression in F major. Exceptionally, this accent is found in mm. 47-48, where the G major harmony falls into the F major in first inversion, which in that case is functioning as an extension of the tonic harmony of C major. After a harmonic progression from F major to G major (IV-V), the tonic C major chord is reached in measure 51. This type of accent represents a performance practice and its notation is quite unusual. The performance of this accent would be accompanied or not with a staccato. Examples of this type of accents are found in transitional sections when the

music return to the tonic through an authentic cadence; however, it is also presented in deceptive cadences. Example 9 shows two instances of this type of accents, one from dominant to tonic (V-I), and the other from dominant to the subdominant in first inversion (V-IV⁶).



Example 9: Harmonic Accents

Transitional accents is similar to harmonic accents. In fact, they share the same characteristics but they differentiate from each other in that the transitional accents are in key areas other than the original tonic, emphasizing the beginning of a new section. Barrios's *Cueca* has one instance of this type of accent. Example 10 shows this transitional accent found in m. 27, and its notation in the manuscript with the symbol *f* (forte). It is important to notice that here Barrios uses the symbol *f* not for a complete section but only a single chord (E major), the dominant of the relative minor (A minor).

The fact that Barrios would use an accent symbol (>) but instead uses the symbol *f*, may imply that he regarded this transition to the relative minor as structurally important. Then, the following passage in the relative minor is not only a harmonic extension of the tonic, but a self-contained section with its own motivic developments; there is in fact a modulation to the relative minor that keeps sequencing, now from A minor to F major in m. 32 to finally return to the tonic chord in m. 39 throughout an authentic cadence.



Example 10: Transitional Accent m. 27

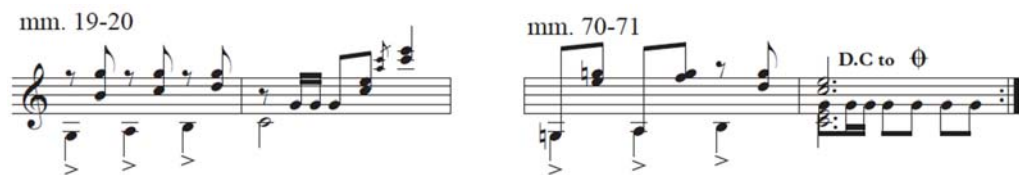
The sequence of tonicized chords presented in mm. 27-40 only emphasizes the strong tonal character of this genre, moving the tonal center only through chords that are diatonic in C major: the submediant (A minor, vi) and subdominant (F major, IV).

Example 11 shows both the transitional accent including in Barrios's manuscript, and the harmonic sequence that follows.



Example 11: Transitional Accent and Sequence

The last type of accents are the articulation accents. These accents serve to emphasize a melodic line from degree 5 to 1 over an hemiola, emphasizing once again the harmonic motion from dominant to tonic. This type of accent is found in measures 19 and 70. Example 12 shows these two instances.



Example 12: Articulation Accents

The three types of accents previously mentioned, with the exception of the one in m. 27 that is by Barrios's own hand, do not appear either in the manuscript or in any edition of the work; however, they represent a performance practice of this genre. They

would be considered by performers as a practice that shapes the piece, giving its dance character.

5.3 Conclusion: Implications and Limits

The Chilean *cueca* was a genre in development during Barrios's life time, and recordings made during this period show different models of phrase organization. However, three main sections are clearly seen: first *cueca*, instrumental interlude ("aro"), and second *cueca* which is the partial or entire repeat of the first *cueca*. Barrios's work has these three areas, which are included in the edition provided in Appendix E. This edition also includes the notation of the three types of accents which represent performance practices of this genre: harmonic, transitional, and articulation accents. Additionally, the proposed edition changes the organization of notes from 3/4 to 6/8 when unclear sections appears, such as m. 64.

Further research still remains into the understanding of Classical works rooted in Latin-American folk music, as well as about the historical development of the Chilean *cueca* from the perspective of musical analysis alone. The goal of the present research is to indicate (1) the importance of an informed performance when approaching to this type of genre, (2) the use of alternative passages and improvisational elements as a performance practice of folk-rooted music, as well as (3) the flexibility in the use of notation to better understand the internal organization of these works. At the same time, this research opens the discussion for further studies to analyze and trace the development of the form of the Chilean *cueca*, from an unstandardized form with basic characteristics during the first decades of the twentieth-century, until a quite well-

established form of four musical stanzas, as it is known today. Additionally, the musical relationship of form and phrasing between the Chilean *cueca* and the Bolivian and Argentinian versions is another need to be filled by academic research, considering their own characteristic and values, and approaching them as genres that can be independently understood.

APPENDICES

Appendix A: “Chingana”, from Claudio Gay, *Atlas de la Historia Física y Política de Chile*⁷⁵



⁷⁵ Claudio Gay, “Una Chingana” from *Atlas de la Historia Física y Política de Chile*, vol. 1 (Paris: E. Thunot & Company: 1954).

Appendix B: Claro-Valdés, Poetical Models of Chilean *Cuecas*⁷⁶

Model 1

Copia				
Pie	Verso	Melodía	Texto	Sílabas
I	1	A	Ay ay ay dejame <i>dejame pasar que vo-o-o-y</i>	16
	2	B	ay ay ay y en busca de agua serena negro del alma	16
	2	B	ay ay ay y en busca de agua serena negro del alma	16 48
	3	A	ay ay ay para la para lavarme la ca-a-a-ra	16
	4	B	ay ay ay que dicen que soy morena negro del alma	16
	1	B	ay ay ay dejame pasar que vo-y negro del alma	16 48
				96
Siguriya				
Pie	Verso	Melodía	Texto	Sílabas
II	1-2	A	Y aunque soy morenita no me troca-a-a-ra	14
	3-4	B	por una que tuviera blanca la cara negro del alma	17
	1-2	B	y aunque soy morenita no me trocara negro del alma	17 48
III	5-6	A	y ay blanca la cara, ay si blanca azuc-e-e-na	15
	7-8	B	si la azucena es blanca yo soy morena negro del alma	17 32
Remate				
IV	1-2	A	ay y azúcar y canela son las more-e-e-nas	16 16
				96

Model 2

Copia				
Pie	Verso	Melodía	Texto	Sílabas
I	1	A	Caramba y dejame pasar que vo-y ay palomita	16
	2	B	caramba y en busca de agua serena ay señorita	16
	2	B	caramba y en busca de agua serena ay señorita	16 48
	3	A	caramba para lavarme la cara ay palomita	16
	4	B	caramba que dicen que soy morena ay señorita	16
	1	B	caramba dejame pasar que vo-y ay señorita	16 48
				96
Siguriya				
Pie	Verso	Melodía	Texto	Sílabas
II	1-2	A	y aunque soy morenita no me trocara palomita	16
	3-4	B	por una que tuviera blanca la cara señorita	16
	1-2	B	y aunque soy morenita no me trocara señorita	16 48
III	5-6	A	blanca la cara, ay si, blanca azucena palomita	16
	7-8	B	si la azucena es blanca yo soy morena señorita	16 32
Remate				
IV	1-2	A	azúcar y canela son las morenas palomita	16 16
				96

⁷⁶ Claro-Valdés, "La Cueva Chilena, Un Nuevo Enfoque," 80-83.

Model 3

Copla

Pie	Verso	Melodía	Texto	Sílabas
I	1	A	Caramba dejame <i>dejame pasar que vo</i>	*** 16
	2	B	caramba y en busca y en busca de agua serena	** 16
	2	B	caramba y en busca y en busca de agua serena	** 16 48
	3	A	caramba para la para lavarme la cara	** 16
	4	B	caramba que dicen que dicen que soy morena	** 16
	1	A	caramba dejame <i>dejame pasar que voy</i>	** 16 48
				96

Siguriya

II	1-2	A	Ay y aunque soy morenita caramba no me trocara	16
	3-4	B	por una que tuviera ay caramba blanca la cara	16
	1-2	B	y aunque soy morenita ay caramba no me trocara	16 48
III	5-6	A	ay blanca la cara ay sí caramba blanca azucena	16
	7-8	B	si la azucena es blanca ay caramba yo soy morena	16 32

Remate

IV	1-2	A	ay y azúcar y canela caramba son las morenas	16 16
				96

Model 4

Copla

Pie	Verso	Melodía	Texto	Sílabas
I	1	A	Dejame pasar que voy	8
	m.p.		negrita del alma no me hagas sufrir	12
	2	B	y en busca de agua serena	8
	m.p.		negrita del alma no me hagas sufrir	12
	2	B	y en busca de agua serena	8 48
	3	A	para lavarme la cara	8
	m.p.		negrita del alma no me hagas sufrir	12
	4	B	que dicen que soy morena	8
	m.p.		negrita del alma no me hagas sufrir	12
	1	B	dejame pasar que voy	8 48
				96

Siguriya

II	1-2	A	Y aunque soy morenita no me trocara	12
	m.p.		negrita del alma no me hagas sufrir	12
	4	B	caramba blanca la cara	8
	m.p.		negrita del alma no me hagas sufrir	12
	2	B	caramba no me trocara	8 52
III	5-6	A	blanca la cara ay si blanca azucena	12
	m.p.		negrita del alma no me hagas sufrir	12
	8	B	caramba yo soy morena	8 32

Remate

IV	1-2	A	y azúcar y canela son las morenas	12 12
				96

Appendix C: Barrios Manuscript, First Page

Cueca (Aire chileno) *arr. por* *[Signature]*

Moderato.

The musical score is written on four systems of five-line staves. The first system begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo marking "Moderato." is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The paper is aged and shows some staining and wear.

Appendix D: Manuscript vs. Recording, Score

Cueca

Agustin Barrios: Manuscript and Transcription from Recording

Manuscript

Transcription

5

9

12

16

1. 2.

20

24

28

32

36

40

44

48

Tambora

52

56

60

64

68

72

76

80

84

This musical score consists of two systems of two staves each. The first system covers measures 80 to 83, and the second system covers measures 84 to 87. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Chords are indicated by vertical lines with dots representing the notes. Measure 80 begins with a repeat sign. Measure 84 starts with a forte dynamic marking (f). The piece concludes with a double bar line at the end of measure 87.

Appendix E: Proposed Edition of Barrios's *Cueca*

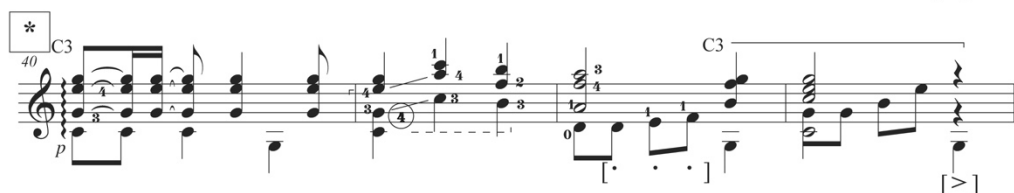
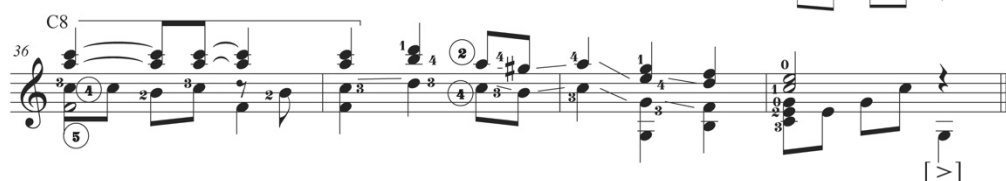
Cueca Agustin Barrios
Edited by Enrique Sandoval

* alternative performance

Brackets and Dashed Slurs: suggested by Barrios's recording

INTRODUCTION
FIRST CUECA

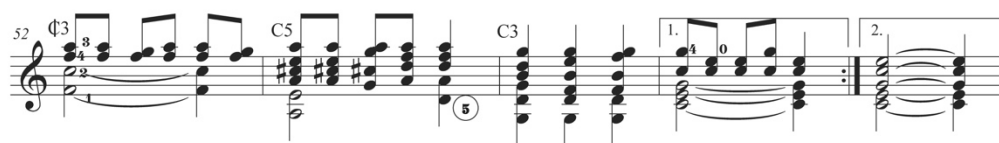
The musical score for "Cueca" by Agustin Barrios, edited by Enrique Sandoval, is presented in a single system. The piece is in 3/4 time and features a single melodic line on a treble clef staff. The score includes various musical notations such as fingerings (circled numbers), slurs, brackets, and dynamic markings. The score is divided into measures, with measure numbers 5, 9, 12, 16, 20, and 24 indicated. The piece concludes with a final cadence marked with a double bar line and a bracketed accent.



Tambora
mm. 48-55

Top voice would sound louder
if attacked with the nail of the thumb





INTERLUDE, "ARO"

Section with flexible tempo, especially from mm. 64-71

Natural sign is not added on the manuscript

60

64

68

C3

6

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

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81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

SECOND CUECA

72

76

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

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88

89

90

91

92

93

94

95

96

97

98

99

100

4

80

83

87

91

95

99

103

107

C8

C5

C3

[rit.]

ALTERNATIVE PERFORMANCE

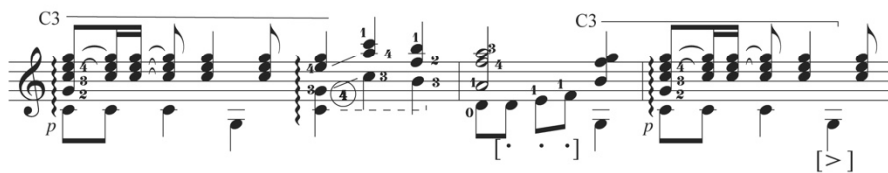
mm. 1-4

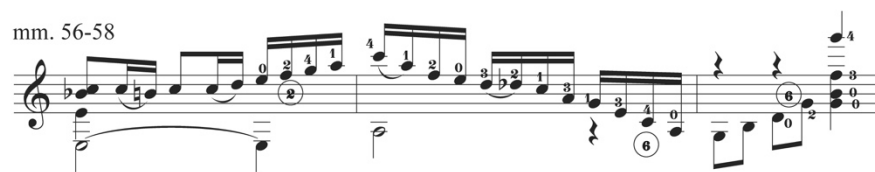


mm. 17-19



mm. 40-47





SEGUNDO CONCIERTO

Domingo 18 de Octubre 1925
a las 18 y 15

PROGRAMA

I	Cora: Minuet Loure Romanza imit. Violoncello la Flauta Encantada (variaciones)	Haendel Sora Bach Barrios Mozart-Sora
II	Preludio Scherzo-vala Nocturno Danza V. ^a Souvenir	Barrios Chopin Granados Barrios
III	Danza mora Granada 4 aires sudamericanos armonizados por Barrios a) Triate b) Cueca c) Salteñita d) Aire Brasileiro Gran Jota Aragonesa	Tarrega Albéniz Barrios

- Teatro Solis -

Sábado 17 y Domingo 18
de Octubre de 1925 a las 18.15

Dos Unicos Grandes Conciertos
de Guitarra

Por el genial virtuoso compositor



BARRIOS

⁷⁷ Carlos Salcedo Centurión, *El Inalcanzable: Agustín Barrios Mangoré*, 259.

Appendix G: Analysis of Chilean *Cuecas* (continuation)

Another *cueca* by the Ruíz-Acuña duo, *Con Lágrimas y Suspiros*, dated the same year that *Corazones Partidos*, shed light about the flexibility of the form during that time. Example G1 shows this *cueca* that could be seen either as having three stanzas plus a “remate,” or four stanzas plus a “remate.”

POSSIBLE MODELS

1 1

A

I V I

5 B

9 A

13 B

17 C

21 D

25 C

29 D'

33 D'

REMATE

Example G1: *Con Lágrimas y Suspiros*, 1915

In the possible model with three stanzas, the first stanza is repeated entirely. In the model with four stanzas, the repetition of the first stanza is seen as a second stanza. The more impressive characteristic of this *cueca* is shown from measures 17 to the end. Here, the supposed phrase group AB does not appear, being replaced by a melodic variation that no longer can be understood as AB but as CD, even when the harmonic rhythm and progression remain unchanged. Additionally, the “remate” is not A but D. The complete form of this *cueca* is then AB/AB/CD/CD'D'. However, the recording⁷⁸ of this *cueca* (Odeon 10356) shows an interesting feature in the second *cueca*: the phrase group CD has an extra repetition of D, becoming CDD. Thus, the form of the second *cueca* becomes AB/AB/CDD/CD'D'.

Example G2 comes from a recording made in 1927 (Victor recording 80004, side B) by the group *Los Huasos de Chincolco*.⁷⁹ The *cueca* is *Viva Chile*, which has a clear strophic form of four stanzas plus a “remate:” ABB/A'B'B'/A''B''B''/A'''B'''B'''/A'''. However, it is interesting to note that its form shows a constant variation process, indicating that a sort of improvisation was also common to this genre at the time. The second *cueca* is the exact repetition of the first, joined together as always with and instrumental interlude, the “aro.”

The last *cueca* discussed is *Valparaíso* by the Chilean composer Blanca Tejada de Ruíz. The recording (Victor recording 80427)⁸⁰ was made in 1927 featuring a duo by the

⁷⁸ *Con Lágrimas y Suspiros*, <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).

⁷⁹ *Viva Chile*, <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018).

⁸⁰ *Valparaíso*, <http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018).

composer and the Italian-Argentinian Alfredo Pelaia. Example G3 shows this work as having three unique features: (1) there are only three stanzas; (2) stanzas have different organization of the phrases AB, being the first stanza AABB, while the other two A'B'B'; (3) there is no “remate” in this *cueca*. The second *cueca* is the exact repetition of the first one, joined together by the “aro.”

1 A
5 B
9 B

13 A'
17 B'
21 B'

25 A''
29 B''
33 B''

37 A'''
41 B'''
45 B'''

49 A'''
Remate

Example G2: *Viva Chile*, ca. 1927

1

A

I V I

B

I V I

2

A'

B'

3

A''

B'

B

Example G3: *Valparaíso*, 1927

Appendix H: Links of Recordings of Chilean *Cuecas*

La Japonesa, 1906 version

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018)

La Japonesa, ca. 1927

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018)

Corazones Partidos, 1915

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018)

Con Lágrimas y Suspiros, 1915

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018)

Viva Chile, ca. 1927

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/82> (accessed April 27, 2018)

Valparaíso, 1927

<http://cancionerodecuecas.fonotecanacional.cl/#!/disco/84> (accessed April 27, 2018)

PART II

PROGRAM NOTES

Introduction

A candidate for the Doctor of Musical Arts degree at the University of Kentucky must present five recitals in partial fulfillment of program requirements. The following recital programs will provide all recital information as well as their program notes. This section includes the following program notes:

Program Notes I, Solo Repertoire Recital: October 19, 2015

Program Notes II, Chamber Music Recital: April 19, 2016

Program Notes III, Solo Repertoire Recital: December 7, 2016

Program Notes IV, Concerto Recital: April 1, 2017

Program Notes V, Lecture Recital: May 3, 2017

Enrique Sandoval

In a DMA Guitar Recital

October 19, 2015

Niles Gallery, Lucille Caudill Little Fine Art Library 7.30 pm

**Note: Latecomers will be seated at intermission*

UK | **SCHOOL of
MUSIC**

CFA
UK College of Fine Arts

UK
UNIVERSITY OF
KENTUCKY

PROGRAM

Elegie

J.K. Mertz
(1806-1856)

Gran Sonata Eroica

Mauro Giuliani
(1781-1829)

-INTERMISSION-

Collectici Intim

Vicente Asencio
(1903-1979)

1. *La Serenor* (The Serenity)
2. *La Joia* (The Joy)
3. *La Calma* (The Calm)
4. *La Gaubanca* (The Delight)
5. *La Frisanca* (The Haste)

Vals no.4, Op. 8

Agustín Barrios
(1885-1944)

Capricho Arabe

Francisco Tarrega
(1852-1909)

Tango en Skai

Roland Dyens
(1955- 2016)

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in fulfillment of the requirements of the DMA in Guitar. Enrique Sandoval is a student of Dr. Dieter Hennings.

PROGRAM NOTES

October 19, 2015

Elegie by the Austro-Hungarian composer J.K. Mertz (1806-1856) represents the Romantic era into the guitar repertoire. It was most probably composed by mid nineteenth-century and has survived in a handwritten manuscript found in the “Boije Collection” of *The Music and Theatre Library of Sweden*, and is currently available online through the website of the library.⁸¹ The piece is divided into two main sections, *Largo* and *Andante con espressione*, in which the *Largo* serves as an introduction which musical ideas and rhythms that are developed in the *Andante*. This second part, repeated twice with different endings, presents a theme with harmonic progressions charged with drama and lyricism that make this piece one of the best guitar work of the Romanticism. Mertz, along with Napoleon Coste, Giulio Regondi, and a few others, was one of best-known guitar composer and performer during his lifetime.

Gran Sonata Eroica, Op. 150 by the Italian Mauro Giuliani (1781-1829) represents the Classical era into the guitar repertoire. This sonata, the last solo work in the catalogue of Giuliani, shows a more advance approach to the sonata form, similar to the Romantic treatment of the form because the harmonic relationship of its sections. However, harmonic progressions and melodic ideas are without doubt, representing a Classical discourse. Giuliani was one of the most important guitar player during the first part of the

⁸¹ <https://musikverket.se/musikochteaterbiblioteket/ladda-ner-noter/boijes-samling/?lang=en>

nineteenth-century, along with Fernando Sor and Dionisio Aguado. His music became highly acclaimed in Vienna, where Giuliani made his career and achieved great success. The work represents, for the first time in the history of the guitar, a truly solo repertoire for the instrument.

Collectici Intim by the Spaniard Vicente Asencio (1903-1979) was published posthumously in 1988. It is a collection of five thematically related pieces: *La Serenor* (The Serenity), *La Joia* (The Joy), *La Calma* (The Calm), *La Gaubanca* (The Delight), and *La Frisanca* (The Haste). The name comes from the Catalan language, can be loosely translated as “Intimate Collection.” The work blends Spanish folk elements with Impressionistic harmonies, depicting the mood suggested by the titles of each piece. Each individual piece is in itself a self-contained masterwork, with its own development of ideas and climax.

Vals no.4, Op. 8 by Agustín Barrios (1885-1944) is one of the most well-known pieces by the Paraguayan composer. It was composed in 1923, and recorded by Barrios himself in 1929 for Odeon records, Argentina. The piece is a perfect blend between traditional European waltz and Latin-American music. It is a tripartite piece divided into two main sections (A and B) with a repetition of the first part at the end (ABA’); sections are harmonically related as tonic and dominant. The second section is entitled “Trio” in the score, and it is a self-contained piece. In other words, the composer uses a variation of the traditional form of the trio-minuet. The big difference between the original form of the trio-minuet and Barrios’s work is that the former is a ternary form in which each section

(ABA) is in itself a binary form (composite ternary form), while in the later each section is also a ternary/tripartite form (ABA).

Capricho Arabe by the Spaniard Francisco Tárrega (1852-1909), together with his *Recuerdos de la Alhambra*, is the most well-known piece by the composer. The piece is divided into two clear sections with an introduction, being the first in the tonic D minor, and the second in its mayor mediant F major. The introduction is in 3/4 time signature, and only comprises 12 measures; the rest of the piece uses the 3/4 time signature. The piece is a blend of both folk Spanish/Arabic music and salon-Romantic style. The lyricism of the piece resembles a vocal song, and the melodic top-line has always the main role in the piece, even when it is ornamented by scalar passages or accompanied by a bass line with melodic contour.

Tango en Skai by the French composer Roland Dyens (1955- 2016) has been a success into the guitar repertoire since its publication in 1985. Virtuositic and beautiful, the piece is an emulation of the Argentinian dance in both rhythm and style. However, and because its speed and instrumental features, it is more a “fantasy” of the tango and not a dance in itself. An obligated piece for guitar players, it represents the compositional trend of blending folk styles with Classical music, an old tendency in the Classical world that has seen a revived interest since the 1980s, bringing back the tonal music into the contemporary Classical music repertoire.

Enrique Sandoval

In a DMA Guitar Recital

April 19, 2016

Niles Gallery, Lucille Caudill Little Fine Art Library 8.15 pm

**Note: Latecomers will be seated at intermission*



PROGRAM

Trio, Op 12

Filippo Gragnani
(1768-1820)

1. Allegro
2. Theme and Variations
3. Minuetto

Three Words for Three Guitars

Ciro Scotto
(1955-)

1. Drive
2. Reverie
3. Perseveration

-INTERMISSION-

Fantasia Mulata, Guitar and Flute

Ernesto Cordero
(1946-)

Mountain Songs, Guitar and Flute

Robert Beaser
(1954-)

1. *Barbara Allen* (I)
2. *The House Carpenter* (II)
3. *Hush You Bye* (IV)
4. *Cindy* (V)

Flute: Nave Graham

Guitars: Joseph Douglas, Mario Ortiz, Jeremy Bass

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in fulfillment of the requirements of the DMA in Guitar. Enrique Sandoval is a student of Dr. Dieter Hennings.

PROGRAM NOTES

April 19, 2016

Trio, Op 12 by the Italian Filippo Gragnani (1768-1820) is an example of a guitar repertoire that developed during the second part of the eighteenth-century, characterized by being intended for chamber music, but with soloist features. During this time, the guitar repertoire switched from being mainly accompaniment music to a more independent, solo repertoire able to fully transmit the Classical style in its most important features: clarity of lines, harmonic stability, formal balance, and virtuosity. At the same time, the piece is a perfect mixture of elegance and drama, suited for both amateurs and professionals alike. Gragnani, composer and performer, made a successful musical career in both Italy and Paris, promoting the guitar as a new solo instrument during his lifetime.

Three Words for Three Guitars by the American composer and theorist Ciro Scotto (1955-) is a modern piece in three movements: *Drive*, *Reverie*, and *Perseveration*. It was finished in 2016 and dedicated to the UK Guitar Trio. The composer, a professor of music theory as well, perfectly knows the possibilities of the instrument, and composed this piece in an idiomatic language for the guitar. Inspired in contemporary/atonal music and rock, Scotto offers an exceptional piece, worthy to be included in the modern guitar chamber music repertoire.

Fantasia Mulata by the Puerto Rican Ernesto Cordero (1946-) is an exquisite piece that blends contemporary elements with traditional Puerto Rican music. Published in 1987, the piece represents the spirit of many contemporary Latin-American composer

who have found the perfect blend between modernity and the folk music of their countries. Idiomatic for both the flute and guitar, the piece immerses us in a world of passion and mystery, where the Latin flavor pervades both rhythm and musical ideas.

Mountain Songs by the American composer Robert Beaser (1954-) is a cycle of eight songs inspired on both traditional folk music of the southern mountains of Appalachia, and African-American music. The selection performed in this occasion includes *Barbara Allen* (I), a traditional Scottish ballad of unknown author which first reference is found in a diary entry by Samuel Pepys, January 2 of 1666; it depicts a love story in which Barbara Allen dies of love soon after her lover went to the grave. *The House Carpenter* (II), also known as *The Daemon Lover*, is a Scottish ballad of unknown author that has survived in the American folk of the Appalachia. It depicts the story of a man (or the Devil) returning to his former lover, but finding her married to a carpenter, and with a child. The Devil convinces her to go with him, leaving her family behind. At the end, she only found disgrace. *Hush You Bye* (IV) is a beautiful traditional African American lullaby, and *Cindy* (V) is a traditional Appalachian folk song in which the sound of the banjo, and other folk instruments, are emulated by the guitar and flute.

Enrique Sandoval

In a DMA Guitar Recital

December 7, 2016

Niles Gallery, Lucille Caudill Little Fine Art Library 6.00 pm

**Note: Latecomers will be seated at intermission*



PROGRAM

Andante and Rondo

D. Aguado
(1784-1849)

Les Soirees D'Auteuil, Op. 23

Napoleón Coste
(1805-1883)

Nocturnal After John Dowland

B. Britten
(1913-1976)

- *Musingly*
- *Very Agitated*
- *Restless*
- *Uneasy*
- *March-like*
- *Dreaming*
- *Gently Rocking*
- *Passacaglia*
- *Slow and Quiet*

-INTERMISSION-

El Niño

Antonio Lauro
(1917-1986)

Una Limosna por el Amor de Dios

Agustín Barrios
(1885-1944)

*Variation on a Theme by Paganini:
"The Carnival of Venice"*

F. Tárrega
(1852-1909)

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in fulfillment of the requirements of the DMA in Guitar. Enrique Sandoval is a student of Dr. Dieter Hennings.

PROGRAM NOTES

December 7, 2016

Andante and Rondo by the Spaniard Dionisio Aguado (1784-1849) represents a truly solo repertoire in a time when the guitar reached the status of a solo instrument. The piece, even when composed by a Spaniard, does not include folk elements but Classical. Framed by the rondo form that is preceded by an introduction, the piece has clear melodic lines and harmonic progressions. Its technical demands and musical beauty have positioned the work into an indispensable and constant repertoire for the concert hall.

Les Soirees D'Auteuil, Op. 23 by the French composer Napoleón Coste (1805-1883) is a virtuosic piece divided in two movements: *Serenade* and *Scherzo*. Probably composed by mid nineteenth-century, it represents an already established solo repertoire for the guitar that blends Classical and Romantic styles. The lyricism, tempo, and mood of the *Serenade* in A major contrast with the fast and virtuosic *Scherzo* in its parallel A minor key. This later movement includes fast scalar passages and changes in tempo that make the piece an impressive display of guitar techniques.

Nocturnal After John Dowland by the British composer Benjamin Britten is an eight-variations work based on John Dowland's song *Come Heavy Sleep* (1597). Benjamin Britten has been recognized as one of the most important English composers during the twentieth-century, reaching worldwide recognition after a lack of great English composers in the previous century. However, Britten's compositional voice was

influenced by the musical tradition and past of his country, especially from the Renaissance and Baroque eras.

Nocturnal blends modality, tonality, atonality and Impressionism, creating a musical atmosphere that captivates listeners, leading them into an intimate connection with the performance experience. A truly guitar masterwork of the twentieth-century, the piece is organized using *Vorimitation*: a compositional technique that presents the variations of the original theme before it is stated. In that case, the original theme— *Come Heavy Sleep*— is only presented at the very end of the piece as the section *Slow and Quiet*, and after all its variations have been stated. The titles of the first seven variations are intended to represent a mood, or describe how the variations should sound like: *Musingly*, *Very Agitated*, *Restless*, *Uneasy*, *March-like*, *Dreaming*, and *Gently Rocking*; however, the more extended and elaborate variation—variation eight— is based in a ground-bass form called passacaglia, from which the variation takes its name. This form, developed at the beginning of the seventeenth-century, is a continuous variation form that spin-out over a melodic line in the bass. Britten's *Nocturnal* has extended the repertoire of the instrument to limits that performers and history are still proving. It was dedicated to Julian Bream, and first performed by him in 1964.

Una Limosna por el Amor de Dios (Alms for the Love of God) by the Paraguayan Agustín Barrios is the last major work of the composer before his death in 1944. It is entirely performed using the tremolo technique, and only comparable to Tarrega's *Recuerdos de la Alhambra*. Here, Barrios demonstrates his mastery not only in creating a work that proves to be a masterpiece into the guitar repertoire, but also pervading the

piece with a Latin-American taste that represents the musical spirit of this land and heritage.

El Niño (the Boy) by the Venezuelan Antonio Lauro was first published in 1973, and edited under the supervision of Regino Sainz de la Maza—to whom Joaquín Rodrigo composed his *Concerto de Aranguez*. Dedicated to his son, Leonardo, the piece uses the rhythm of the Venezuelan Waltz; however, and unlike other Lauro's Waltzes, the piece has the lyricism and beauty of a lullaby.

Variation on a Theme by Paganini: The Carnival of Venice by the Spaniard Francisco Tárrega was composed at the end of the nineteenth-century, probably in the 1890s. It is a set of variations on the famous work by the violinist Niccolò Paganini, *The Carnival of Venice*, originally composed for violin and orchestra. Tarrega's composition as a sectional variation form, preceded by an introduction, and the work is an example of the guitar virtuosity developed by Tarrega's school. It reflects a time when guitar virtuosos and salon music played a key role in the development and preservation of the instrument, its repertoire, as well as its technique.

Enrique Sandoval

In a DMA Guitar Recital

***Concierto Andaluz* by Joaquin Rodrigo**

The University of Kentucky Guitar Quartet

Dieter Hennings, Mario Ortiz, Enrique Sandoval, Jeremy Bass

Lexington Chamber Orchestra

Jan Pellant, Conductor

April 1, 2017

Tates Creek Presbyterian Church, 7.30 pm

**Note: Latecomers will be seated at intermission*





SECOND SEASON FINALE

7:30 p.m., April 1, 2017
Tates Creek Presbyterian Church
Jan Pellant, Music Director

Concierto Andaluz

Joaquín Rodrigo (1901–1999)

- I. Tempo di Bolero
- II. Adagio
- III. Allegretto

The University of Kentucky Guitar Quartet
Dieter Hennings, Jeremy Bass, Mario Ortiz, and Enrique Sandoval

Sinfonia Concertante

W. A. Mozart (1756–1791)

- I. Allegro Maestoso
- II. Andante
- III. Presto

Rebecca Mosloff, violin
Derek Mosloff, viola

~ intermission ~

Symphony in D Major

Jan Václav Hugo Voříšek (1791–1825)

- I. Allegro con brio
- II. Andante
- III. Scherzo. Allegro ma non troppo
- IV. Allegro con brio

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Rupert T. Pickens

In memoriam Nancy Pickens

Sarah Gregg

Schuyler & Linda Robinson

Shirley Dougherty

Stephen & Sherry Sherwood

Susan Martin

Thomas & Angela Rice

at the same time, the symphony has several romantic passages where the atmosphere of happiness is suddenly changed to be more dramatic. Voříšek's symphony is a transitional work between the classical and romantic periods.

The University of Kentucky Guitar Quartet formed in 2013 under the direction of Dr. Dieter Hennings. Focused on the performance of new music for guitar ensemble, the group has traveled widely, performing at the SoundSCAPE festival in Maccagno, Italy, the Vox Novus concert series in New York City, the Eastman School of Music, and the Festival Internacional de Guitarra in San Sebastian, Puerto Rico. The flexible lineup of the quartet includes students, recent graduates, or colleagues of the UK Guitar Studio. For this performance of Joaquín Rodrigo's *Concierto Andaluz*, the quartet is comprised of: Dieter Hennings, Mario Ortiz, Jeremy Bass, and Enrique Sandoval.

Rebecca Mosloff fell in love with the violin when she heard her next door neighbor playing, and she hasn't put it down since. Her passion grew as she spent her formative years attending several summer festivals, among them the Meadowmount School of Music and Greenwood Music Camp, which helped foster her love of chamber music. Mrs. Mosloff received her Bachelor of Music degree from the University of Nebraska—Lincoln, where she studied with Rebecca Fischer of the Chiara Quartet. She is currently pursuing a Master of Music degree at the University of Oklahoma studying with Hal Grossman. She lives in Norman, Oklahoma with her husband, the violist Derek Mosloff, and their American Eskimo dog, Sochi.

Violist **Derek Mosloff** is an avid solo and chamber musician, fluent in the spectrum of repertoire from Bach to the current day. Praised by critics for his “full-toned” and “expert category” playing, he was invited to solo in Mozart's *Sinfonia Concertante* with Boston's Symphony by the Sea on 24 hours notice. Shortly after obtaining his Master's degree from the New England Conservatory, Mosloff was invited to join the New World Symphony in Miami Beach, Florida, where he spent 3 years as a violist. Before that, he was an active performer in the Boston area, serving as the principal viola of the Orchestra of Indian Hill, as well as a violist in the Discovery Ensemble, and many other ensembles. In 2008 Mosloff was awarded a fellowship to Tanglewood Music Center, and he was invited to return for 2009, 2010, and as a New Fromm player for the 2011 and 2012 seasons. He is a recurring violist for the Chelsea Music Festival in New York City. He is also very active as a teacher, and has been on the faculties of the Norman School for Strings, the SoBe institute of

the Arts, as well as many others. Mosloff holds a Master's degree from New England Conservatory under Roger Tapping, and a Bachelor of Music from the University of Nebraska—Lincoln under Jonah Sirota. He is now the principal violist in the Florida Orchestra.

Jan Pellant has conducted the Czech National Symphony Orchestra, Prague Symphony Orchestra, North Czech Philharmonic Orchestra, Pilsen Philharmonic Orchestra, Talich Chamber Orchestra, Pavel Haas Chamber Orchestra, Vidin Symphony Orchestra, Carnegie Mellon Philharmonic, Pittsburgh Bethel Park Orchestra as well as orchestras in Thailand, Japan and the United States. He has led performances with the Pilsen Opera and the University of Kentucky Opera Theatre, and in 2007, he led the Prague Karlin Theater Orchestra on an eleven-city tour of Romania. The following year, he led the Berlin Newklassiker Symphony Orchestra on a New Year's concert tour of China, and the Czech Youth Symphony Orchestra on a tour of France, performing Antonin Dvorak's *Stabat Mater*.

A native of the Czech Republic, Jan Pellant studied at the Prague Academy of the Performing Arts, and he holds degrees from the Prague Conservatory and Carnegie Mellon University. He has served on the faculty of the International Conservatory in Prague as conducting instructor and is the Artistic Director of the Pellant Collegium Orchestra and of Summer Music Nights at the Bohemian Forest. He is currently a teaching assistant in the conducting studio of John Nardolillo at the University of Kentucky School of Music.

Special thanks to Bates Creek Presbyterian Church, Paul and Janet Crosmer, Bobby Walters, and everyone who contributed at the door. Your support makes these concerts possible!

Flute

Julie Hobbs, *principal*
Kristy Kirsh

Oboe

Christine Sallas, *principal*
Molly Almes

Clarinet

Mike Acord, *principal*
Holly Tumblin

Bassoon

Matthew Schuler, *principal*
Logan Blackman

Horn

Sherry Baker, *principal*
Nathan Williams
Michael Baker
Mya Scheib

Trumpet

Jason Dovel, *principal*
Steve Siegel

Timpani

Jeremy Maytum

Violin I

Lenka Pellant, *concertmaster*
Yichi Chiang
Brice Farrar
Terra Warger
Anna Hess

Violin II

Julie Lastinger, *principal*
Kathleen Crosmer
Kristen Morrill
Grace Doty

Viola

Wendy Yates, *principal*
Jonathan Crosmer
Lubitz Braikova
Dale Jones

Cello

Rebecca Kiekenapp, *principal*
Xiaohang Yu
Danny Hoppe

Bass

Tyler Turcotte, *principal*
Ben McWhorter

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~

Concierto Andaluz is one of the most popular and challenging works of the guitar concerto repertoire, composed in 1967 for four guitars and orchestra. All three movements have impressionistic elements and work with tone colors. The melodies of each movement have origins in the 17th century from Spanish Baroque dances. The concerto was premiered by Spanish guitarist Los Romeros and the San Antonio Symphony Orchestra on November 18, 1967.

Sinfonia Concertante was composed in 1779 while Mozart was traveling in Mannheim and Paris. This is a combination of a symphony (a work for an orchestra alone) and a concerto (for soloist accompanied by an orchestra). Finding its origins in the Baroque concerto grosso style, where there would be a dialog between a small group of soloists and an orchestra, Mozart's *Sinfonia Concertante* is the first composition considered as a realization of both symphony and concerto. The group of soloists here are violin and viola and, though the work generally has a light classical era character, the second movement brings several dramatic moments.

Bohemian composer J. V. Voříšek was a piano child prodigy who started to publically perform at the age of nine (similar to Mozart in Austria). Voříšek is known for the *Symphony in D major* composed in 1821, his only work in this genre. The symphony is considered to be the first Czech symphonic work of the 19th century. Voříšek, compared to early Beethoven, still uses classical elements here, where passages are periodically built in one steady tempo. But

Enrique Sandoval

In a DMA Lecture Recital

May 3, 2017

Niles Gallery, Lucille Caudill Little Fine Art Library 6.00 pm

**Note: Latecomers will be seated at intermission*



PROGRAM

PROGRAM

1. Introduction
2. Historical Background:
 - a. Chilean *Cueca*
 - b. Agustín Barrios
 - c. Editions of Agustín Barrios's *Cueca*
3. Performance Issues:
 - a. Chilean *Cueca*: Form and Analysis
 - b. Comparing Barrios's *Cueca*: Original Recording and Editions of the Work
 - c. Comparing the *Cueca* form and Performance Practice with Barrios's Work
4. Conclusion:
 - a. The Necessity of a New Performance/Critical Edition of Barrios's *Cueca*
 - b. Implications and Limits of this Research
 - c. Performance of Barrios's *Cueca*

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in fulfillment of the requirements of the DMA in Guitar Performance. Enrique Sandoval is a student of Dr. Dieter Hennings.

LECTURE RECITAL MONOGRAPH

May 3, 2017

DMA in Guitar Performance

Lecture Recital Monograph

Enrique Sandoval-Cisternas

TOWARD A CRITICAL AND PERFORMANCE EDITION OF AGUSTIN BARRIOS'S *CUECA*: COMPARATIVE ANALYSIS OF FORM, NOTATION, AND PERFORMANCE PRACTICE OF BARRIOS'S WORK TO TRADITIONAL CHILEAN CUECAS FROM THE BEGINNING OF THE TWENTIETH-CENTURY

Barrios's *Cueca* has survived in two main sources, as a manuscript of unknown date and as a recording made by the composer in April 2, 1928. There are numerous transcriptions of Barrios's *Cueca* by: Richard Stover,⁸² Jesús Benites,⁸³ Raymond Burley,⁸⁴ Alirio Díaz,⁸⁵ Chris Dumingan,⁸⁶ Carlos Martínez,⁸⁷ Daisuke Suzuki,⁸⁸ and Jason Waldron.⁸⁹ Most of these versions use the recording by Barrios as their only source

⁸² Richard Stover, *The Complete Works of Agustín Barrios Mangoré*. 2 vols. (Pacific, MO: Mel Bay Publications, 2003).

⁸³ Jesús Benites, *A. Barrios: Music for Guitar*, vol. 2 (Tokyo: Zen-On, 1978).

⁸⁴ Raymond Burley, *Agustín Barrios Mangoré: 18 Concert Pieces*, vol. 2 (London: Schott, 1991).

⁸⁵ Agustín Barrios, *Cueca: Danza Cileña per Chitarra*, Edited by Alirio Díaz (Padova, Italy: G. Zanibon, 1976).

⁸⁶ Chris Dumingan, *Barrios Anniversary Edition*, vol. 2 (Manchester: Barrios Anniversary Editions, 1994).

⁸⁷ Carlos Martínez, *Barrios's Cueca* (Unpublished, 2010).

⁸⁸ Daisuke Suzuki, *Agustín Barrios: Selected Works for the Guitar*, vol. 2. (Tokyo: Gendai Guitar Co., 2010).

⁸⁹ Jason Waldron, *Barrios: 7 Pieces for Guitar*, vol. 1 (Melbourne: Allans, 1985).

and the results differ only slightly from one another. Stover's two editions of this work, from 1979⁹⁰ and 2003,⁹¹ differ from each other as well, for reasons that Stover does not clearly state. The differences probably have to do with the 2003 edition of the work being based solely upon Barrios original recording, while the 1979 edition may include other sources. Benites's version represents the most radical difference with the other versions because in the introduction—mm. 1-4 in all other versions—the first measure is missing. Additionally, this version does not include the harmonics of mm. 5-7. Until now, the tendency to attempt a direct transcription of the recording seems to have prevailed. However, no edition of this work has taken into account the performance practice of traditional Chilean *cuecas*, nor the peculiarities of their notation and performance practice.

Traditional *cuecas* blend voices and instruments in such a way that when an instrumental version of a *cueca* is made, it is often difficult to differentiate the sung section of the *cueca* from its instrumental ones. At the same time, the improvisatory nature of folk music adds an extra situation to be considered because performance practice of *cuecas* may include improvised variations of the instrumental sections. These problems require an editorial criterion addressing these issues, giving possible solutions and advice, and promoting a more informed performance.

Latin-American Folk music is not always easy to notate. In fact, at the beginning of the twentieth-century classical musicians were often frustrated with its notation until ethnomusicologists started to make studies on its particular use of rhythm, blending of

⁹⁰ Barrios, *Cueca*. Edited by Richard D. Stover (Melville, NY: Belwin Mills, 1979).

⁹¹ Stover, *The Complete Works of Agustín Barrios Mangoré*, 2003.

voices and instruments, and unconventional sound quality.⁹² This is the case with the Chilean *cueca*, in which both voice and guitar/ensemble blend in such a way that the result is a music in which the voice and instrumental sections overlap each other. At the same time, the guitar and the harp are the preferred instruments to accompany traditional *cuecas*, interchanging musical ideas and imitating each other throughout the work. In many ways, these facts reflect the tendency of the nineteenth-century to elevate the importance of the accompaniment of a song to the same level of a melody, as seen in the nineteenth-century German Lied. Considering that in the Chilean *cueca* the leading voice and accompaniment play interchangeable roles, blending together and giving form to the work, we should ask what happens when a *cueca* is only instrumental and there are not clear sectional divisions in the score? This is an important performance issue, that if solved, will shed light on the interpretation of Barrios's *Cueca* because guitarists usually do not differentiate between those sections in their performance, overlooking the emphasis and character of each section.

Critical editions of works with multiple sources available have been a main editorial goal during the past decades. These critical editions compare and evaluate all available sources of a work, but also analyze other literary and iconographical sources that would shed light on the performance of the work studied. In other words, critical editions intend to evaluate sources in their historical context to make editorial decisions,

⁹² Carlos Vega, *Fraseología: Proposición de un Nuevo Método para la Escritura y Análisis de las Ideas Musicales y su Aplicación al Canto Popular* (Buenos Aires, Argentina: Impr. de la Universidad, 1941).

offering as much information as possible to give the opportunity to performers to take informed decisions. In the case of Barrios's *Cueca*, the available editions published until now, even though an excellent source of musical insight for performers, have not taken into account the performance practice of original Chilean *cuecas* during Barrios's lifetime. These editions of Barrios's *Cueca* are mainly transcriptions of the original recording, and have not considered important performance issues related to Barrios's use of steel strings, nor his tuning a half step lower (which gives more sonority to those chords made in higher positions, as well as a warmer tone quality). These aspects of Barrios performance have to be taken into account to get a more balanced sound between musical ideas and sections. Additionally, editions considering only a recording made during the beginning of the twentieth-century as the main source confront other problems, such as the particularities of performance practice at the beginning of the century: flexibility of tempo, rubatos, and other technical issues proper to the performance of string instruments, as well as issues of the recording process in itself, such as tuning. However, even though the particularities in performance practice during the beginning of the twentieth-century cannot totally apply to Barrios because he is not interpreting music from the past, but music that was still alive during his lifetime, the criterion has to consider many other possibilities that folk music offers. For instance, the introduction of Barrios's *Cueca* (mm. 1-11 in the 2003 Stover's edition) may have at least three possible performances in original Chilean *cuecas* because the improvisatory nature of the *cueca*, being all of them valid.

Original recordings can reveal many facets of a work, especially when those recordings were made by the composers themselves, or under their guidance. Debussy's

La Cathédrale engloutie is an emblematic example of how recordings can be used to make critical editions, solving notational problems—such as discrepancies in the placement of tempo markings and time signatures in earlier editions—and promoting a more informed performance of a work.⁹³ However, what happen with music emulating folk? Did Barrios compose an actual *cueca* or only made an “arrangement” emulating the most important rhythmical and motivic features of a Chilean *cueca*? These questions will be addressed in this presentation while proposing a performance edition of Barrios’s *Cueca*.

⁹³ Paul Carlson, "Early Interpretation of Debussy's Piano Music" (DMA Diss., Boston University, 1998), 217-241.

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VITA

EDUCATION

DMA	Performance, University of Kentucky	(expected) August 2018
MA	Master of Arts, Music Theory	(expected) August 2018
MM	Guitar Performance, Andrews University	May 2014
BM	Guitar Performance Pontifical Catholic University of Chile	February 2009
BM	General Music, Pontifical Catholic University of Chile	December 2005
IMUC-	Pontifical Catholic University of Chile College-Conservatory of Music: Guitar	1996-1999

PROFESSIONAL POSITIONS

UNIVERSITY OF KENTUCKY Lexington, Kentucky Teaching Assistant	2014-2017
ANDREWS UNIVERSITY Berrien Springs, Michigan Teaching Assistant	2010-2013
RUTH MURDOCH ELEMENTARY SCHOOL Berrien Springs- Michigan Guitar Instructor	2011-2014
PONTIFICAL CATHOLIC UNIVERSITY OF CHILE-DGE Santiago, Chile Guitar Instructor	2005-2010
SANTIAGO NORTE ADVENTIST MIDDLE AND HIGH SCHOOL Santiago, Chile Music Teacher	2006-2010
MANUEL MAGALLANES MORE ART CENTER Santiago-San Bernardo, Chile Guitar Instructor	1999-2010

PROFESSIONAL HONORS AND AWARDS

2014-2017: Lyman T. Johnson Academic Fellowship for contribution to academic diversity, University of Kentucky

2014-2017: Teaching Assistantship Scholarship at the University of Kentucky

2012: Andrews University Concerto Competition

ENRIQUE SANDOVAL-CISTERNAS